BOB JONES *University*

CONCERT, OPERA & DRAMA SERIES

PRESENTS

COMMENCEMENT CONCERT

MUSIC FOR THE YOUNG AT HEART

with

The University Symphony Orchestra

and

Combined Choirs

Dwight Gustafson, Conductor

William McCauley, Narrator

The Nutcracker Suite, Op. 71a .... *Peter Ilyich Tchaikovsky (1840-1893)*

March
Russian Dance (Trepak)
Dance of the Reed Pipes
Waltz of the Flowers

Tchaikovsky's third and last ballet, the *Nutcracker,* was completed in the year before he died. The orchestral suite which he arranged from it was actually premiered before the ballet and was an immediate success. This brilliantly orchestrated suite—parts of which we will hear tonight—introduced to Russia some novel instruments, including toy instruments of various sorts and the newly invented celesta.

The "March," "Russian Dance," and "Dance of the Reed Pipes" have been called some of the "daintiest morsels picked for the suite." In the story, the "March" accompanies the arrival of the guests and their parade around the Christmas tree. The accompaniment to the theme constantly varies its instrumentation and figuration to provide a colorful promenade.

The "Russian Dance" and the "Dance of the Reed Pipes" comprise part of a set of dances which provide entertainment for the Nutcracker Prince and his rescuer, the little girl Clara. The Cossack trepak grows in frenzied excitement as it nears its conclusion. The "Dance of the Reed Pipes" exhibits a delicate contrast to the "Russian Dance." Three flutes, accompanied by pizzicato strings, are joined by brass and percussion in the middle section.

The popular "Waltz of the Flowers" was selected to conclude the instrumental suite. After a short introduction, concluded by a harp cadenza, the horns enter with a familiar, lilting melody.

The Carnival of the Animals .... *Camille Saint-Saëns (1835-1921)*

Lance Flower and David Lehman, soloists

Although this "zoological fantasy" for two pianos and orchestra was written in 1886, it was not published until 1922, for the composer would not permit the work to be performed publicly during his lifetime. While almost everyone will immediately recognize the most familiar section, "The Swan," with its ingratiating melody sung by the cello, it will take only a bit of imagination to identify numerous other creatures painted by Saint-Saëns' colorful orchestral palette.

INTERMISSION*

Selections from THE SOUND OF MUSIC . . . *Rodgers and Hammerstein*
arr. Robert Russell Bennett
(1894-1981)

The Sound of Music has become a classic of American musical theatre, combining as it does a heartwarming, true-to-life story and exuberant, spontaneous music that sounds as if it could have come right out of the Austrian Alps. Robert Russell Bennett is the dean of American arrangers and orchestrators, and his arrangements of music, as well as original compositions, range from musical theatre to special projects such as the Robert Shaw *Many Moods of Christmas* and film and television scores such as his score for the World War II documentary *Victory at Sea.* His skill as an orchestrator and arranger of music for the American musical theatre and his productivity are unmatched. He arranged and orchestrated more than 200 such scores. Among his awards are an Oscar and an Emmy.

Polovetsian Dances from PRINCE IGOR . . . . *Alexander Borodin*
(1833-1887)

In the second act of his best-known opera, Borodin depicts an open space surrounded by the tents, military equipment, and captured treasures of an oriental army. The Polovetsian king sits on a raised platform near the captured Prince Igor. Colorfully dressed women, children, and warriors sing and dance in praise of homeland and king. Beginning slowly and plaintively, the music mounts in excitement, finally spiraling to frenzy. This music exemplifies the romantic exoticism of the Russian nationalistic composers called "the mighty five," of whom the chemist Borodin was one.

ABOUT THE PERFORMERS

Lance Flower and David Lehman are members of the University piano faculty. Mr. Flower is head of the Music Theory Department, and Mr. Lehman is head of the Piano Pedagogy Department. William McCauley is a member of the voice faculty.

The five University choirs, combining their talents for the "Polovetsian Dances," are directed by Fred Coleman, Warren Cook, Ned Davis, Gail Gingery, and William McCauley.

FOUNDER'S MEMORIAL AMPHITORIUM
May 5, 1989
8:00 P.M.

• Chimes will sound and lobby lights will flash three minutes before the end of intermission. After the houselights are dimmed following intermission, no one will be readmitted to his seat.

Cameras and recording equipment are not permitted in the Amphitorium during any performance.

Selections from THE SOUND OF MUSIC . . . Rodgers and Hammerstein
arr. Robert Russell Bennett
(1894-1981)

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Polovetsian Dances from PRINCE IGOR . . . . Alexander Borodin
(1833-1887)

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[illegible] "Polovetsian Dances" [illegible]

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